

FINE ARTS.

THE PENNSYLVANIA ACADEMY.
ITS SECOND ANNUAL EXHIBITION.

The second annual exhibition of the Pennsylvania Academy of the Fine Arts, which keeps to the hope the pictures so lavishly made to the ear. Our 375 members of the catalogue, it was natural to look for more good pictures than we find, and for fewer that had been exhibited before. It would not be fair, however, to complain of the presence of old faces; all that was to have been hoped, or that so many new pictures would be sent home by our countrymen and countrywomen who are studying in Europe, as to give freshness and interest to the exhibition. This has not happened to the extent we had been led to expect, and hence a slight disappointment in looking over the walls; but it is evident the directors are not in fault; they have done all they could to make the exhibition attractive, and the hanging has been the object of much care, while the greatest courtesy has been shown to artists outside of Philadelphia who have sent their pictures. The rooms of the Academy are most conveniently planned and well lighted in these ample spaces we walk about at our ease, and if any picture suffers it is not the fault either of its position or its lighting. With the time between us and Philadelphia shortened to two hours and a half, with the cars rolling, well-arranged and handsome cars of the New-Jersey Central to make us feel at home, there seems no reason why we should not be more comfortable than it is for New-Yorkers to run on Philadelphia or the exhibition, and there could be no reason were it not that New-Yorkers have more to see at home than they can properly afford to, and that they are grounded in a belief that everything worth seeing comes sooner or later to their country. There is another reason, viz., that when one has reached the end of his journey the railroad station is at a fairing distance from the centre of the city, and the means of conveyance from the station to the Academy are also slow and uncomfortable. When rapid transit shall have bridged over this distance, the most stay-at-home person will have no good reason to give for not making better acquaintance with our neighbor city—a city where so much that is old still lingers alongside that is new; a city which seems vaster, perhaps, than it is, but which, for all that, is the only city on this side the water that calls on London, and in spite of its retarding hindrances, and features, becomes in some quarters, yet even Egyptian and Asiatic subjects; and it's every Egyptian wall-painting and Asiatic subject that I ever saw.

SIR ALEXANDER EDMUND COCKBURN.

LONDON, Nov. 21.—Sir Alexander Cockburn, Lord Chief Justice of the Queen's Bench, died suddenly at 12 o'clock last night. He had heard a case at Westminster during the day. He walked home, took dinner, and retired apparently well at half past 11, when he was seized with a pain over the heart, and died almost immediately.

Sir Alexander James Edmund Cockburn, best known in this country as one of the Geneva Contractors, was born in 1802. He was the son of Alexander Cockburn, former English Minister in Colombia. His mother was a daughter of the Viscount de Viguer, of Santo Domingo. His uncle, Sir George Cockburn, a British admiral, was not very pleasantly known in this country during the war of 1812. In 1858 Sir Alexander succeeded to the baronetcy of his uncle, the Rev. Sir William Cockburn, Dean of York. He was educated at Trinity Hall, Cambridge, graduating LL.B. in 1829, when he was called to the bar, and went the Western Circuit. His abilities as a barrister were soon demonstrated, and he was marked as a man likely to rise in his profession. He became Queen's counsel in 1841, and obtained a large share of the peculiar practice arising from the railway mania in 1846. He was returned to the House of Commons for Southampton in 1847. His speeches did not excite much interest until 1850, when he distinguished himself as the French coach master, and indeed so far as composition goes this picture might pass for a Bonaparte or a Bonaparte. In truth, it very closely resembles in its general arrangement the fine Daubigny now to be seen at Goupil's after a wandering life, for in a lover of this picture can find no adequate reason why such a picture, so noble in design, so solid in form, and yet without a trace of gloom, should never have met to meet with a sympathizing purchaser, or any of the purposes of picture-buying we do not pretend to solve. We do not mean to say that there are no links between this picture and that of Mr. Picknell's such as would suggest borrowing on our countryman's part. It is only that his picture recalled Daubigny's, and set us thinking upon the general subject of how to hold the teachers by the best French art of this time that throw the brush on essential qualities, and make him independent of accidents and associations. Mr. Picknell is not the first author, neither was Daubigny the first to perceive that if we have any real love for nature, any power to enter into her secret, the artist can show his love and his perception by using the simplest materials. Mr. Picknell has tried what he could do with a dusty French road running through a flat plain, with trees apparently bordering a road that crosses the first at a right angle, and the whole upper half of the view covered with a sky of mottled gray, scattered with sun-clusters. The time is near mid-day, and moderate heat drives the road into blinding whiteness; a loaded wagon drawn by two horses, and the driver walking alongside, are going in the direction from the spectator. By this arrangement the composition is greatly helped, since the mind as well as the eye is led toward the horizon to the point where the road reaches the belt of trees that strongly define the horizon line passes through and disappears from sight. Mr. Picknell's picture is painted with much technical skill, and he has evidently been in earnest with it, but the result is not pleasing, nor is the sentiment the least touched by it. We almost doubt whether artists are not really won from the right to take the main idea for a theme unless indeed it be in a country where the sun is rarely seen without a veil of clouds. Late autumn and winter, or the gloom of wood, give the light in which pictures best take shape, and it says a very different thing from that which we find in this picture to make such a scene as this, at the time of day the artist has chosen, poetical. At present, all we find here is good craftsmanship and parts well related to one another, with distance well expressed as a scientific fact; but there is no color—only a chalky gray contrasted with black greens; there is no atmosphere, only perspective; the sky is a puddle—the only poorly painted portion of the picture—and there is a truly Paris-studio absence of anything that could be expected as feeling or sentiment. Little more can be allowed to the "Les Bords du Marais," which, however, as a picture, is more American in its characteristics than the "La Route de Concarneau." It is a natural study of trees, some with their branches filled with the mistletoe, others with their twigs clothed in ivy, and there is much careful painting and evidence in plenty of close study of his models by the artist, who yet shows nothing in either of his pictures that is meritorious that he could not have learned at home. He has, however, like too many of our younger artists, picked up a certain mannerism, and the style is not unlike that of the French school.

Mr. Picknell was appointed the British arbitrator under the Treaty of Washington for the settlement of the Alabama claims. He did not agree with his colleagues and declined to sign the award made in favor of the United States, his dissenting opinion being long and elaborate. He concurred in holding Great Britain liable in the case of the Alabama, though differing from the grounds on which the decision of the tribunal was founded. With respect to Florida and Shenandoah, he declared that he could not strongly express his dissent from the decisions arrived at. The course of Sir Alexander Cockburn at the Woolsack, in 1859, he became Lord Chief Justice of England. Among his professional triumphs was his conviction of Palmer, the poisoner, his management of that case on behalf of the Government having been characterized by great tact and ability.

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THEIR ARDOR FOR FRAUD DAMPENED.

THE TAMMANY HALL COMMITTEE ON FRAUD met in the waggon Saturday. At the last meeting of the committee Colonel Gilon, the chairman, had stated that the reports on frauds at the late election were yet in an "embryonic state," and that the members of the committee had been requested to send in reports specifying in detail fraudulent voting. There was such a downpour of rain yesterday that many members of the committee were afraid to transport their reports to the hall, the papers being wet. But the "regular domestic life" had created great scandal, and the Queen, desirous of maintaining the dignity of the Order of the Bath, refused to grant him this honor. Sir Alexander then turned his attention to society in London, a turn which he has followed with success. He has, however, like too many of our younger artists, picked up a certain mannerism, and the style is not unlike that of the French school.

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